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The English Classical Association held a general meeting at Birmingham on October 8-10, 1908, which is likely to prove an epoch-making meeting in the history of classical teaching in England.

This Association corresponds probably more to the American Philological Association than to any of the less national bodies which we have in this country, but the program of the meeting shows a closer relationship in its intent to such associations as The Classical Association of the Atlantic States and The Classical Association of the Middle West and South. The number of papers, judging from our own meetings, is very small, and the interest of the papers is as broad as the love of classical literature.

At this meeting the papers were the following: Demonstration of the principles of Greek lyrical rhythms, by the Rev. Professor Henry Browne; Address by Professor Mackail, How Homer came into Hellas; Paper by Professor Sonnenschein, The Unity of the Latin Subjunctive; Presidential Address by the Rt. Hon. H. H. Asquith; Address by Professor Waldstein on Herculaneum, illustrated by lantern slides. In addition there was a report of the committee on the Pronunciation of Greek and of the Curricula committee, a reception by the Rt. Hon. the Lord Mayor of Birmingham and a performance of the Hippolytus of Euripides, in Dr. Gilbert Murray's translation, by Miss Horniman's company.

The meeting of the Association brings out a very important difference between the attitude towards the Classics in England and that in this country. The President of the Association last year was the Premier of England, and his address appears in another column. The President for the current year is Lord Cromer; the reception was given by the Lord Mayor of the city, and on the platform were men of not merely national but international reputation in various departments of research other than Classics. If anybody were to suggest the propriety of making Secretary Root President of the American Philological Association I imagine the suggestion would provoke a smile in this country.

But what I wish to comment on particularly is the report of the committee on the pronunciation of Greek, which was adopted. Two years ago the committee on the pronunciation of Latin recommended the use of the Roman pronunciation of Latin, and

while no doubt due regard was paid to Professor Bennett's lamentations in *The Teaching of Latin*, issued in 1901, the report seems to have been wholeheartedly accepted and, most surprising of all, to have been adopted by the English schools with a unanimity that should make us green with envy. Less than five per cent. of the English schools are reported as not having adopted this pronunciation within two years. The present report of the committee on the pronunciation of Greek is of the same character. It recommended the ancient Greek pronunciation so far as we know it. It admits, however, that there are some doubtful points, and that a compromise is quite admissible in regard to the pronunciation of η , ω and ϵ . It recommends but does not insist upon accentuation according to the Greek accents with a pitch and not a stress prominence. The aspirates are equated with *f*, *th* (in *thin*) and German *ch*, although teachers are left free to pronounce them as *k*, *t*, *p* followed by strong breath. An addendum to the aspirates treats the pronunciation of aspirates in Latin, and suggests that *th* be pronounced as in 'theater', *ph* as in 'Philip', *ch* as German *ch* in 'noch' or the Scotch *ch* in 'loch', though here, too, the committee would prefer the pronunciation as true aspirates.

There is little doubt that this pronunciation will be adopted into English schools as wholeheartedly as the Latin pronunciation, and thus England will take its place with America on the side of the most exact pronunciation of the classical tongues that our investigations will warrant.

A recent editorial in the *Evening Post* makes the mistake of saying that England has adopted the Continental pronunciation of Latin. Of course, the Continental pronunciation in Germany, France and Italy is the pronunciation of German, French and Italian, and not the Roman or ancient Greek. This, however, is not a serious divergence, because practically it applies only to the soft consonants. The writer in the *Evening Post* is both regretful and cheerful over the action of the English Association and the English schools in the matter of Latin; regretful because he feels that the possibility of using Latin quotations in English speeches is thereby the more curtailed: we shall not be able, he says, to have again such puns as *fuimus Tores*, an objection which seems to me to be hardly justified. The time when quotations from Vergil or Horace were a nec-

essary part of every English parliamentary speech has passed. A large proportion of the House is made up now of Philistines, men who have never seen the inside of one of the great schools, or of one of the great universities. The Labor member, the Socialist, the adherent of this or that fad is one to whom a classical quotation would not be effective or even intelligible. The appeal of the Classics is to a different audience nowadays.

On the other hand, the writer in the Evening Post thinks that perhaps this new English pronunciation is a step in the direction of a world language to which Arcadius Avellanus so vigorously urged us (see THE CLASSICAL WEEKLY, 2. 57). This likewise seems to me to be an interesting suggestion, but hardly important, because no universal language can now be imposed upon the world; at any rate, such is the teaching of history, and unless I am much mistaken, national differences will always conspire to prevent any such movement. Latin, if adopted, would have to have its vocabulary very largely increased, and while that would not be difficult, it would still make the language for all practical purposes an artificial one. However, the suggestion remains a pleasing one, and we classicists would be glad to have it attain a tangible result.

G. L.

MR. ASQUITH ON CLASSICAL CULTURE¹

The Right Hon. H. H. Asquith, M.P., delivered his address as president of the association at the Town Hall last night, when there was a large and distinguished audience. Among those supporting the Prime Minister on the platform were the Lord Mayor and the Lady Mayoress, the Bishop of Birmingham, Sir Oliver Lodge, Lady Lodge, Mrs. Chamberlain, Miss Chamberlain, The Right Hon. Jesse Collins, M.P., Mr. S. H. Butcher, M.P., Alderman Beale, Mrs. Beale, Mrs. Verrall, Miss Daniel, Professors Conway, Robinson, Ellis, Mackail, Postgate, Sonnenschein, Flamstead, Walters, and Charles Waldstein, Dr. Gilbert Murray, Messrs. E. Harrison, R. Cary Gibson, C. A. Vince, etc.

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Mr. Asquith, who was accorded an enthusiastic greeting, said:

That it is my privilege as president for the year of the Classical Association to deliver my address to its members assembled in the Town Hall of Birmingham may be regarded, I think, as a striking illustration of the interdependence in this country of culture and practice. Birmingham, among all English towns, is perhaps the one most associated in popular thought and speech with the strenuous interests of business and politics. I, myself, for a long time past have been compelled to spend my

waking hours—if I may use an ancient phrase without offence—*non in Platonis republica sed in Romuli faece*. But Birmingham has set up a University—a University with a faculty of Arts, and a Professor of Greek and Latin in the person of Dr. Sonnenschein, who has been a pioneer of useful experiments in the art of teaching the ancient languages and has done as much as any one to organise and develop the work of the Classical Association. And although, when I remember that I am in the chair which was occupied last year by Dr. Butcher, I am painfully sensible that one who is not even worthy to be called a Scribe has stolen into Moses's seat, yet I can honestly say that I have never wavered in my allegiance to the great writers of antiquity, or ceased to take a lively interest in the progress of criticism and discovery which is every year throwing light on their meaning, and laying deeper and broader the foundations of their imperishable fame.

The Classical Association has a double side to its activities. It seeks to examine and improve our English methods of studying and teaching the Classics. It seeks also to coordinate and bring together the ever accumulating results of the labours of British and foreign scholars. Under the first head it has already, in the course of two years, brought about a radical change which, both in the magnitude of its scale and the rapidity of its execution, may well excite the envious admiration of iconoclasts and revolutionaries in other walks of life. The reformed scheme of Latin pronunciation has been adopted and is in practical use in our Universities, and in most, if not all, of our public schools. It was recommended for use in secondary schools by the Board of Education in a circular issued in February, 1907, which, however, left it open to the schools to retain, if they pleased, the traditional English pronunciation. It will be interesting to you to know the results, the details of which will be set out in the forthcoming report of the Board. Broadly speaking, it may be said that the use of the reformed pronunciation has become normal in grant-earning schools. Returns have been received from 577 schools in which Latin is taught. Of these no less than 550 use the reformed pronunciation. In 24 out of the 550 the scheme of the Association has been adopted with modifications of one kind or another, those most commonly made being—(1) the distinction between *u*, the vowel, and *v*, the consonant, and (2) the retention of the traditional English consonantal sounds; as, for instance, the soft *c* and *g* before the vowels *e* and *i*. You have thus, in effect, in the course of two years made a clean sweep of a system of mispronunciation which has prevailed in this country for more than three centuries, and which has done not a little to isolate English scholarship. Encouraged by this success, the

¹ From the BIRMINGHAM POST of October 10, 1908.

association is now attacking the problem of the pronunciation of Greek. It will be interesting to see whether in this more broken and difficult ground it will be found equally easy to rout the forces of conservatism. Side by side with these large reforms, the association is prosecuting a less ambitious, but equally useful, task in seeking to secure that the highest educational value shall be got out of the time which is given in most English schools to the teaching of Latin. It is satisfactory to observe that the best authorities, even those who speak in the name of natural science, are practically unanimous as to the necessity of retaining the study of Latin. When one remembers how few of those who are at present learning Latin in school can by any possibility develop into scholars in any real sense of the term, it is obviously of the first importance that Latin should be taught in such a way as to be a propaedeutic and a real intellectual discipline. Too often in the past the only permanent gain from the hours devoted during many years to the learning of Latin has been one of at least dubious value—a good memory for what is trivial and just as well forgotten. But as I have said just now, the association has charged itself with another function—that of bringing together in a coherent and connected form from time to time the results of the researches and discoveries of those who are engaged in the different fields of scholarship. How many of these fields there are, how infinitely varied is their yield, and yet how important it is that the work done in each should be brought into reciprocal relation with the work done in all the rest, will become at once apparent to any one who looks at the admirable annual compendium which is edited for the Council by Dr. Rouse. The subjects treated are, indeed, almost bewildering in their number and diversity; archaeology in all its ramifications, sculpture, numismatics, mythology, epigraphy, history, grammar, textual criticism—even this comprehensive catalogue by no means exhausts the various forms of activity which the learned of all countries are devoting every year to a better and closer knowledge of the ancient world. It is a perusal of this volume which has suggested to me one or two reflections on the changes which, within my own memory and that of many here present, have been brought about in this country, both in the conception and practice of classical study.

Let me make my meaning clearer by an illustration. I was reading the other day a discourse delivered to the Classical Association of Scotland by Professor Ridgeway, whose *Early Age of Greece* has laid me, among many others, under a deep debt of obligation. Its subject is the relation of archaeology to classical studies. His main thesis appears to be that after the death of Porson, English schol-

arship rapidly degenerated into pedantry and verbalism, of which the highest achievements were a happy guess at a new reading in a corrupt passage, or some *tour de force* in the elegant and futile trivialities of Greek and Latin versification. If, as he appears to hold, the field has now broadened and English scholarship has recovered, or is recovering, its sense of proportion, the result is, in his opinion, largely to be attributed to the introduction and acknowledgement of archaeology as a necessary part of the scholar's equipment. I think that Professor Ridgeway is a little disposed to underestimate both the range and the productiveness of classical scholarship in this country in what I may call the pre-Schliemann era, when practically all that we knew of the early history of Mycenae and Crete was to be found in the *Iliad* and *Odyssey*, and yet these were the days in which to mention only a few out of many possible examples such books as Munro's *Lucretius*, Conington's *Virgil*, Jowett and Thompson's editions and translations of Plato, and the earlier part, at any rate, of Jebb's *Sophocles* saw the light. But there can be no doubt that Schliemann and his successors have had what can only be described as a revolutionary influence and have to some extent altered the bearings of English, and indeed of universal scholarship. During the last twenty years it is hardly an exaggeration to say that in this domain the pen has become the servant of the spade.

We know that the pre-Homeric civilisation of which nearly the first traces were unearthed at Mycenae and Tiryns and Hissarlik, stretched back into an almost immeasurable past. It may be, and probably is, the case that it went through stages of development and decadence in the Cyclades and Crete before it crossed to the Argolid. Mr. Evans and his school believe that they can trace no less than eight so-called Minoan epochs, each with a characteristic art of its own, before they reach the era called Late Minoan III, which begins with the sack of the later palace at Knossos about 1400 B.C., and which, corresponding roughly with the so-called Mycenaean of the mainland, perhaps lasts to 1000 B.C. The revelation of the existence during centuries, possibly thousands of years, of this almost unsuspected Aegean world has, of course, compelled a revision of the traditional notion, in which most of us were brought up, that we have in the Homeric poems the first records of historic Greece. There is, no doubt, much that is still obscure, and if I may venture to say so, still more that is highly conjectural, in the picture which archaeology has constructed of what may be called without prejudice the pre-Achaean ages. The great palace of Knossos, in its wall decorations and in its sanitary and hydraulic arrangements, was rarely, if ever, surpassed

in the later days of Greek art. We gather from that which remains of their art that the men who erected and lived in and about this wonderful building were a dark-skinned and long-headed race, with shaven faces, short in stature and narrow in waist, who were still in the Bronze Age, and who buried and did not burn their dead. Their language does not help us, for, as I understand, none of the Cretan scripts, whether pictographic or linear, have as yet been satisfactorily deciphered. Can they be properly described as a Greek race? Is their art to be called Greek art? In the successive waves of migration, of which the origin, the succession and the effect seem to become more rather than less disputable with the progress of research, were they swept out of existence, or absorbed either as a dominant or a contributory factor in the historic Hellenic race? To these questions Professor Burrows, who has collected in his excellent book (*The Discoveries in Crete*) everything that is relevant to the subject, admits that at present no definite answer can be given. Prehistoric archaeology in the region of the Aegean has, indeed, raised more questions than it has solved. To say this is not to disparage or undervalue the service which it has rendered, particularly to Homeric scholarship—in correcting crude theories, in setting aside false interpretations, in giving historic actuality to what used to be regarded as manifestly legendary or fictitious, and generally in recasting the perspective of the poems. But to the student of ancient literature archaeology (as Professor Ridgeway rightly says) must be kept in an ancillary position. It must not occupy the foreground and dominate the scene. There may be as much pedantry and waste of time in wrangling over the question to which of our nine hypothetical Minoan epochs a particular potsherd belongs as in elaborating theories about the different usages of *ἀν* and *ὀν*. The shadow of the commentator, whatever most warmly welcomed by the educated world, the lost Attic tragedies, or the comedies of Menander, may be his particular calling—textual criticism, grammar, excavation—should never be allowed (as it so often has been) to obscure and almost obliterate the writings of genius. The true scholar values and uses all these aids and lights, each in due proportion; but the true scholar is rare. Amidst all the digging and scratching and scraping that has been going on during the last twenty years on all sides of the Mediterranean, it is disappointing, though perhaps it ought not to be surprising, that so few of the lost literary treasures of the ancient world have been recovered. The caprice of chance which has preserved so much and left so much apparently to perish still seems to mock our hopes. It is tempting to speculate which of the works that we know to have existed would, if rediscovered, be

or those discourses and dialogues of Aristotle which, if ancient tradition is credible, reveal him as a master of a readable and even attractive style, or the *Philippica* of Theopompus, which according to Wilamowitz-Moellendorf's recent Oxford lecture (*Greek Historical Writing*, etc., translated by Gilbert Murray), contains more than the special merits of Herodotus and Thucydides, and his equally remarkable *Meropis*, which was actually in existence in the ninth century? We would gladly exchange a little early Minoan pottery for some of these masterpieces—or, indeed, for some genuine product of the chisel of Phidias or Polyclitus. But it may be that these things are still only in hiding, to reward the indefatigable and undefeated fraternity of the spade. In truth, the great writers of antiquity remain, as they have always been and always will be, their own best interpreters. Archaeology has thrown, as it were from outside, new lights upon their environment, which have in not a few instances made real what seemed to be fantastic, and intelligible what was almost meaningless. But perhaps a still greater service has been rendered in our time to English scholarship by the wider knowledge and more comprehensive survey of ancient literature itself which is now required of anyone who aspires to be a scholar. Thirty or forty years ago, both at Oxford and Cambridge, the so-called classical authors were a select, almost an aristocratic, body. They were studied with a minute and even meticulous care; I suppose there was not a sentence or even a line in the *Ethics* or the *Republic* every possible interpretation of which was not as familiar to the great Oxford coaches as are the traditional openings in chess to a Lasker or a Tarrasch. The well-regulated student was kept somewhat rigorously within this carefully fenced domain. If he showed vagrant, migratory tastes which tempted him to roam afield, he was warned against the double danger of a too superficial knowledge of his author and a vitiated style of composition. Intense cultivation of the writers of the golden age was the rule of life. *Nocturna versate manu, versate diurna* was its motto. It is probable that very few of us who were immersed in the great Augustans ever read a line of Strabo, or of Dionysius of Halicarnassus, or of the anonymous author of the treatise *On the Sublime*—though two of them were certainly, and the third may possibly have been, contemporary with Virgil and Horace. There is, I am glad to say, a growing tendency to extend the range of classical reading. There is no fear of the great masters of style and literary charm being dethroned from their seats of power. Homer, the Attic dramatists, Herodotus, Thucydides, the Augustan poets, Cicero, Livy and Tacitus will always maintain an undisputed ascendancy. But even though a man should put in

peril the purity of his iambs, or of his Greek and Latin prose, his scholarship is one-sided and incomplete unless he makes himself at home in less familiar epochs, and in fields that have been less assiduously tilled. The two fascinating books of Professor Dill show what a mine of interest, literary as well as historical, lies open for exploration in the later centuries of the Western Empire, and the History of Classical Scholarship by Dr. Sandys, the accomplished public orator of Cambridge, supplies a need from which we have all suffered, and for the first time supplies English readers with a luminous and connected narrative, to use his own words, of "the accurate study of the language, literature and art of Greece and Rome, and of all they had to teach us as to the nature and history of men". Dr. Sandys reminds me of what possibly even some members of the association may have forgotten—the true origin of the term "classical", which forms part of our title, and has given its name to a whole field of learning and research. In the *Noctes Atticae* (XIX 8, 15) Aulus Gellius describes an earlier author as *Classicus scriptor non proletarius*—a metaphor which apparently goes back as far as the division of the Roman people into classes by Servius Tullius. Those who made up the last and lowest are *proletarii*. There are many authors, both ancient and modern, who are more read than they deserve to be; for they belong irretrievably to the proletariat of literature. But I venture to think that in days gone by we have been too subservient to tradition and convention in refusing to admit the title of original and interesting writers to be ranked with the Classics.

Lastly, may I not say, without any disparagement of the great scholars of our youth, that what we call the Classics, whether as an instrument of education or as a field of research, have come to be treated in our time with a larger outlook, in a more scientific spirit, with a quickened consciousness of their relations to other forms of knowledge and other departments of investigation. This is, indeed, a characteristic of the general intellectual movement of our time. It is more and more remarked that the many mansions which go to form the Palace of Knowledge and Truth open out into each other. There is no longer any question of mutual exclusion, still less of absorption or suppression. I was much struck with this on reading the brilliant address delivered this autumn to the assembled representatives of Natural Science by the President of the British Association. It is clear to anyone who reads that address that mechanical theories and explanations no longer satisfy the well-equipped biologist or botanist who has to deal with the problem of living matter even in its rudimentary forms. In like manner the facile and attractive simplicity of many of

the theories which had crystallised almost into dogmas to as Greek origins, Greek religion, the order and development of Greek poetry, and as to a hundred other points, has had to yield to the sapping operations of the comparative method, and is found in the new setting of a larger scheme of knowledge to be hopelessly out of perspective. There is nothing more irksome to the natural man than to have the pre-suppositions on which he has lived rooted up and cast upon the rubbish heap. But this is the often unwelcome service which science is always rendering to the world. Aristotle said long ago that the being that could live in isolation was either above or below humanity. There is no form of study—least of all the study of language and literature, which are the vesture of men's thoughts and conditions—that can afford to isolate itself without incurring the risks of pedantry and sterility. Here is a work which is worthy of the co-operative effort of this Association of scholars. For the literature of the two great European races of the ancient world can never lose its supreme attraction, its incommunicable splendour, and of them it is true in the famous words of Roger Bacon: *Notitia linguarum est prima porta sapientiae*.

SUMMARIES

THE ORIGINALITY OF VERGIL

Under this caption Professor Kroll writes in the *Neue Jahrbuecher*, September, 1908, on Vergil's method of working. I give a summary of the paper. Since Skutsch in his *Aus Vergil's Fruehzeit* proved that the *Ciris*, far from being an imitation of Vergilian poetry, was a poem by Cornelius Gallus, the unfortunate favorite of Octavian, and that the great poet imitated it¹, and since Paul Jahn published his *Studies on the Composition of the Bucolics and Georgics*, no one can doubt that Vergil was far from claiming for himself an absolute independence from predecessors. Thus the sixth Eclogue is a patchwork from the poetry of Gallus, the fourth, besides following in its general outline the precepts of the rhetorical schools on the composition of birthday speeches, imitates Hesiod, Aratus, Catullus, and even the sixteenth epode of Horace. It had been held that the *Georgics* were the most spontaneous product of Vergil's pen, since his predilection for rural life is well attested. Yet even his *vidi* and *memini* in this work is only a way of speaking. In reality Maecenas had called the poet's attention to the fact that this subject had not yet been treated in Latin poetry, and Vergil wrote the *Georgics* after a thorough study of the extant sources, attracted, no doubt, very much by the novelty of the task of recasting the simple language of a Cato and a Varro in the flowery speech of a

¹ See Mackail, *Classical Review*, 22.65—73.

poem². Neither does the poet desire to have his most ambitious work, the Aeneid, viewed as an original production. Nor, indeed, was such desire feasible where the chief moments of the action were a matter of common knowledge. The adventures of the first six books are a conscious parallel to the first half of the Odyssey, the other six to the Iliad, a matter which by now has become hackneyed. The subject matter for the first part he found ready at hand in the Greek mythological handbooks, in Ennius and Varro. For the second half he had the help of Cato's and Varro's Histories, but little material outside of them. To make an epos out of these materials he needed poetical force. For this he went to the great maestro di color chi sanno, to Homer. That the parallel was intentional is clear from the famous reference to the poem even before its finish in Propertius 2. 34. 36, *nescio quid maius nascitur Iliade*. Yet he hardly ever resorted to an absolute translation. Thus in the sixth book the general idea—somewhat superfluous in consideration of the repeated preceding prophecies—was taken from Od. XI, but the description of the funeral from Iliad IX and XXIII, the sacrifice from Apollonius Rhodius, the description of Hades itself from Orphic sources, the return of the hero from Odyssey XIX.

The matter would bear a different aspect, and Vergil would have to be credited with a great and bold invention, if Heinze (Vergil's Epische Technik, second edition) were right in the statement that the theme of the epos is the development of the character of its hero, who only during the course of the narrative and under the stress of his misfortunes becomes the really Pius Aeneas. This statement, however, has met with decided opposition on the part of scholars, and will hardly be approved even by the lay intelligence of mere teachers. If it were true, Vergil would take his place in the epic literature as the worthy peer of a Shakespeare and a Goethe. Perhaps one may claim that the poet makes up for the lack of originality in invention by his plastic descriptions. But in these he is surely not at his best. How weak is the answer which in imitation of Odysseus Aeneas in 1. 378 gives to his mother, how much out of place the laughter of the Trojans when in Book V Menoetes emerges from the water in which he has been hurled, a scene imitated from the *agones* in the Iliad (this latter incident may perhaps be explained as in favor of the Roman poet. To me, at least, it seems as if Vergil had transferred, by conscious anachronism, the attitude of the Roman populace of his age to the time of his hero).

Thus we are confronted by the problem: how, in spite of all these drawbacks, could Vergil achieve

such immediate and almost unanimous approval? We can hope to understand this phenomenon only if we put ourselves into the mental attitude of his contemporaries. As most poetical subjects had been treated over and over again, glory was achieved by clothing old matters in a new form. And this held good at the time not only of poetry, but also of prose. The theory of style had been fully and fulsomely developed (see on this topic the excellent remarks of Norden in his *Antike Kunstprosa*); conformance to rules was valued above everything.

Now Callimachus had in his masterful manner condemned the large (cyclic) epos: a great book is a great evil, was his final judgment. For this tedious product he had substituted the Epyllion, an episodic epic of moderate length, comparable to the relation of the short story in our times to the three volume novel of fifty years ago. His example had set the fashion for Rome in the boyhood of our poet. The *novi poetae* walked piously in the footsteps of their master, and Vergil himself has incorporated such an epyllion in the Aristaeus episode of his Georgics. At this juncture Augustus approached the great poets of his time with the demand to celebrate his accession to the throne with a great historic poem. Horace and Propertius both had firmly, though politely, refused his behest, but he had better success with the softer Vergil, even though inclination and self-introspection showed him his weakness. But being the child of his age he could not divest himself of the tendencies of that age. Though cyclic in form, in spirit the Aeneid still is an epyllion, and of decided Alexandrian character. The interest of the poet is centered in the dramatic and pathetic effects; hence he is at his best in those books which lend themselves to these effects, the most successful among them being the fourth book. Alexandrian also are certain matters of form. Thus we must interpret his remodelling of verses of Gallus, Varius, and others as compliments to these men in the fashion of the poets of the age of the Diadochi. Thus, to quote but one instance, Catullus says in his Berenice of the queen's lock, *Invita, o regina, tuo de vertice cessi*, which in Vergil has been put into the mouth of Aeneas at his meeting with Dido in Hades in this form: *invitus, regina, tuo de litore cessi*.

Next to the influence of Alexandria the age of Vergil is characterized by the overwhelming influence of rhetorical teaching, which has been so amusingly described by the elder Seneca. Vergil, of course, had enjoyed a thorough rhetorical training. That is plainly apparent in the most successful parts of his epic, the speeches, many of which admit of being outlined in strict accordance with rhetorical precepts. In them we find all the devices of the text books, with their incessant use of the figures of

² For a different and, I think, sounder account see Ferrero, *Greatness and Decline of Rome* (English Translation), 3, 296—305, especially 304.—C. K.

speech on which Norden has lavished such erudition.

In this, then, we must seek the mystery of the enormous success of the *Aeneid*. What his contemporaries admired in the poet was not the matter but the form. It is an altogether different question on what the secret of the continued charm of the epic really is based. How the Romans of the outgoing paganism were wont to rave about the master's knowledge is a matter of common possession, no less than that during the Middle Ages the poet enjoyed the dubious fame of an archmagician. Rightly does Kroll demand that somebody should undertake a book on Vergil in the manner of Zielinski's Cicero during the Centuries. On this subject much might be said even now, but I am afraid I have already overstepped the limits of a mere summary. My only excuse is that Vergil is one of the very few ancient writers who are still favored with a certain measure of popularity.

E. R.

Mr. Luther R. Moffitt, of Grand Rapids, Michigan, has issued a small four-page pamphlet entitled *A Review of the Inflection of Latin Nouns*. In the prefatory note he states:

This is not meant to be a substitute for drill, but a basis for drill and an aid to the memory. The several points mentioned should be fully illustrated by examples, by drill, or by both together. The teachers should, of course, thoroughly understand this simple little system before beginning to use it. It aims to make the true analysis (into stem and case-ending) as clear as the present fictitious analysis ('base' and 'termination'), and in so doing to give a historically correct unification of the noun inflection. The chief sources are White's *Beginner's Greek Book* and Collar and Daniell's *Beginner's Latin Book*.

Then follows a table giving the assignment of a noun to its declension by its stem, then the case-endings of the different declensions arranged according to Masculines and Feminines, with examples, and a table of endings. The third page gives explanation of the variations in the different declensions and different stems. I quote this:

The second declension stems lose their last letter *o* before *i* always, and change the *o* to *u* in the nominative and accusative singular. (This last change was not made in early Latin, but came about gradually for ease of pronunciation). If the stem ends in *ro*, the nominative drops *o* and ends in *-er*, *e* being put in if not found in the stem: *agro-*, *ager*; *puero-*, *puer*.

And this:

Consonant stems of the third declension insert *e* or *i* between the stem and the case-ending in all cases except the nominative and dative singular and genitive plural; *i* being used in the genitive singular and the dative and ablative plural, elsewhere *e*. Some consonant stems are weakened in sound in all cases except the nominative singular: *princip-* for *princep-*; *virgin-* for *virgon-*.

A few remarks on Neuters, the Vocative case and directions how to recognize *i* stems close the pamphlet.

When a man aims to make a true analysis as clear as the previous fictitious one and in so doing to give a historically correct unification of the noun inflection, he might be expected to select some other sources than White's *Beginner's Greek Book* and Collar and Daniell's *Beginner's Latin Book*. Doubtless the analysis into base and termination has its objections; but on the other hand Mr. Moffitt's "unification" is certainly not historically correct. There are some queer things in Latin declension which grammarians are not yet thoroughly agreed upon. It seems strange that *-bus* should be the ending of the Dative and the Ablative of the fifth declension, and that *i* should be the ending of the Genitive of the fifth declension. Mr. Moffitt says that the fifth declension is perfect, having no irregularities of any kind in the making of the cases, but adds that two only of its nouns have all the cases in the Singular and Plural, which seems to be remarkable, in view of the previous statement. However, many will think that such criticisms are captious, and no doubt this little scheme, like other similar schemes, has its value for those who wish to teach declension in this way. It is very questionable, after all, if it is not better to memorize the declensions and help the retention of them by such rational observations and explanations as seem to be demanded than to learn the variations first and trust to luck for the former. But capable teachers are bound by no rules and should be bound by none.

G. L.

At Syracuse University, on Tuesday, December 29, in connection with the meeting of the State Teacher's Association, there will be a Classical Conference. At this writing, unfortunately, details of the programme are not at hand. Information may, however, be obtained from Professor Frank Smalley, Syracuse University, Syracuse, N. Y.

At the first luncheon of The New York Latin Club, held on November 22, there was a most gratifying attendance. Professor Thomas D. Goodell of Yale University spoke most interestingly on *Some Present Aspects of the Question*; the paper dealt with the teaching of Greek, and is to appear in *The Classical Journal*.

At this luncheon it was decided that two or three additional meetings of The New York Latin Club shall be held annually. At these meetings there are to be no luncheons; practical problems of the school-room are to be considered. Our information is that the first of these extra meetings will be held on Saturday morning, January 9, and that the topic will be *The Place of Latin Writing in the Schools and the best Way to teach it*. Information may be obtained from Mr. J. Clarence Smith, 430 Fourth Street, Brooklyn.

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